

The BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN



1940 • SCHOOL YEAR • 1941

MAY 1941

BEAUX-ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

304 EAST 44th STREET, NEW YORK, N. Y.

BOARD OF TRUSTEES

WILLIAM E. SHEPHERD, *Chairman*
RALPH WALKER, *Vice-Chairman*
KENNETH K. STOWELL, *Secretary*
J. ANDRE FOUILHOUX, *Treasurer*
LEWIS G. ADAMS
JOHN C. B. MOORE

OTTO TEEGEN
JULIAN E. GARNSEY
ROBERT S. HUTCHINS
ALBERT KAHN
EDWARD McCARTAN
A. MUSGRAVE HYDE

DIRECTORS

OF THE INSTITUTE—LEWIS G. ADAMS
OF ARCHITECTURE—OTTO TEEGEN
OF MURAL DECORATION—JULIAN E. GARNSEY
OF SCULPTURE—WM. VAN ALAN

COMMITTEE ON ARCHITECTURE

OTTO TEEGEN, *Chairman*
ROBERT S. HUTCHINS, *Vice-Chairman*
MAX ABRAMOVITZ
RICHARD M. BENNETT
GORDON BUNSHAFT
BRUCE BUTTFIELD
ROBERT CARSON
HOWARD LOVEWELL CHENEY
GARDNER A. DAILEY
L. C. DILLENBACK
HENRY DREYFUS
ALFRED V. duPONT
ANDREW F. EUSTON
DONALD A. FLETCHER
ALFRED GEIFFERT
ERNEST A. GRUNSFELD, JR.
RALPH GULLEY
J. BYERS HAYS
GERALD A. HOLMES
BURNHAM HOYT
A. MUSGRAVE HYDE

JEAN LABATUT
OTTO F. LANGMANN
JAMES C. MACKENZIE
CHARLES D. MAGINNIS, JR.
HENRY D. MIRICK
JOHN C. B. MOORE
ALFRED EASTON POOR
T. MERRILL PRENTICE
WALTER B. SANDERS
PAUL SCHWEIKHER
ALFRED SHAW
WILLIAM SNAITH
RICHARD BORING SNOW
EDWARD D. STONE
R. DOULTON STOTT
KENNETH K. STOWELL
SHEPARD VOGELGESANG
LEONARD B. WAMNES
KENNETH E. WISCHMEYER

PARIS PRIZE COMMITTEE SOCIETY OF BEAUX-ARTS ARCHITECTS

GEO. A. LICHT, *Chairman*
JOSEPH H. FREEDLANDER
PAUL P. CRET
SETH TALCOTT
ALEXANDER P. MORGAN
WILLIAM F. LAMB

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

VOLUME XVII

NUMBER 7

MAY 1941

CONTENTS

PROGRAMS FOR SCHOOL YEAR 1941-1942	2
Department of Architecture	
WHO'S WHO ON THE JURY	3
A CREMATORY AND COLUMBARIUM - -	3
Class A Problem IV (<i>Illustrations on pages 9 to 12</i>)	
A SMALL WAYSIDE CHAPEL	5
Class B Sketch IV (<i>Illustrations on page 13</i>)	
A MONUMENT	6
Sculpture Program VII (<i>Illustration on page 15</i>)	
LIFE MODELING	7
Female Figure—Four Weeks (<i>Illustrations on page 14</i>)	
REPORT OF AWARDS	7

May 1, 1941

Class A Problem IV

Class B Sketch IV

May 16, 1941

Sculpture Program VII

Life Modeling

The Critiques in The Bulletin are presented as an official opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

Published monthly except August and September by the Beaux-Arts Institute of Design, 304 East 44th Street, New York, N. Y. Subscription price by the school year to students registering in the B.A.I.D. courses, \$2.50; to public and school libraries, \$2.00; to all others, \$3.00 in the United States, Colonies and Mexico; single copies, 35 cents, mailing 6 cents additional; Canadian and foreign postage 50 cents additional. *Subscribers should give notice of change of address three weeks in advance.* Entered (or re-entered) as second-class matter February 2, 1937, Post Office at New York, N. Y., under the act of March 3, 1879.

DEPARTMENT OF ARCHITECTURE

Programs for School Year 1941 - 1942

CLASS A PROBLEMS

1. A Students' Union
2. A Subsistence Community Development
3. A Temple of Religion
4. A Civilian Defense Center
5. A Pan-American Exchange
6. A Laboratory Theatre

CLASS B PROBLEMS

1. A Civilian Aeronautics School
2. A Museum for Visiting Exhibits
3. An Inn with Cottages
4. A Building Products Display Center
5. A Country Newspaper Plant
6. A Lakeside Restaurant

CLASS A SKETCHES

1. A Tent for an Outdoor Reception
2. A Business Man's Retreat
3. A Merchandise Display Window
4. An Outdoor Chapel for a Boys' Camp
5. A Station Plaza

CLASS C PROBLEMS

1. A Picnic Shelter
2. A Tourist Information Bureau
3. A Park Stairway and Ramp
4. An Entrance Hall to a Public Building
5. A Local Historical Museum
6. A Dentists' Clinic

HISTORICAL RESEARCH

1. A Study in Vertical Circulation
2. Entrances to Dwellings
3. Evolution of Heating
4. Civic Meeting Places

CLASS B SKETCHES

1. A Lodge for Mountain Climbers
2. A State Park Picnic Area
3. A Directional Sign
4. An Overland Bus Station
5. A Band Shell

ELEMENTARY INTERIOR DESIGN

1. A Booth for a Chain Restaurant
2. A Hobby Room
3. A Portable Bar
4. A Candy Shop

ADVANCED INTERIOR DESIGN

1. A Hotel Bedroom, Dressing Room and Bath Suite
2. A Chapel in a Funeral Home
3. A Railroad Grill Car
4. A Pharmacy

WHO'S WHO ON THE JURY

LINDLEY MURRAY FRANKLIN, 101 Park Ave., New York City

Firm: York & Sawyer—Partner
Studied: Columbia University—Architecture, Ph.B., 1896
Member: Fellow and Life Member American Institute of Architects
 Century Association
Awards: Medal given to each member of firm of York & Sawyer by N. Y. Chapter of A. I. A. for Guaranty Trust Bldg.
Major Work: Hospitals, banks and college buildings

GEORGE NELSON, 317 East 87th St., New York City

Firm: The Architectural Forum, Hamby & Nelson
Studied: Yale College, 1928
 Yale School Fine Arts, 1931
 Catholic University, 1932
 American Academy in Rome, 1934
Member: American Institute of Architects
Awards: Rome Prize in Architecture, 1932
Major Work: Mostly houses—town, country, suburban, also some commercial
 Editorial work: Architectural Forum
 Articles on architecture for laymen: Arts & Decoration
 Parent's magazine. Book: "Industrial Arch. of Albert Kahn"

CARL L. OTTO, 15 Park Row, New York City & Garden City, N. Y.

Firm: Carl L. Otto
Studied: Graduate—Pratt Institute, Architectural Course, Class of 1894
 Graduate—School of Architecture, Columbia University, Class of 1898
 Ecole des Beaux-Arts, 1900-1902
Member: Society Beaux-Arts Architects
Awards: McKim Traveling Scholarship, Columbia University, 1900
Major Work: General practise, residential, institutional and bank work
 Consulting Architect, George Washington Bridge, Providence, R. I.
 Consulting Architect, Hill to Hill Bridge, Bethlehem, Pa.

ARTHUR W. RICHARDSON, New Canaan, Conn.

Firm: A. W. Richardson
Studied: Harvard College, A.B., 1928
 Ecole Nationale des Beaux-Arts, Diplôme S.A.D.G.
Member: Society of Beaux-Arts Architects
 Beaux-Arts Institute of Design
 Groupe Americain, S.A.D.G.
Awards: Honorable Mention, Smithsonian Gallery of Art Competition

A CREMATORY AND COLUMBARIUM

CLASS A PROBLEM IV

THE PROBLEM—Ernest A. Grunsfeld Jr., Chicago, Ill.

In modern times the idea of a community structure to replace the cemetery has been gaining in popularity. A structure of this kind provides for cremation and is a depository in which vessels containing the ashes of the deceased can be kept as a permanent memorial.

A progressive American city of about one hundred thousand inhabitants has developed and is actively carrying out a city plan. Realizing the waste of a cemetery, the city council has decided to build a crematory and columbarium. The site selected for this building is on an island about 250 feet off the shore of a large lake in a forest preserve on the eastern outskirts of the city. The island is oval shaped and approximately 550 feet long, in the east-west direction, and 350 feet wide in the north-south direction. Access to this island and structure is to be by means of a causeway or bridge from the western shore. Proper consideration of the approach and of the landscaping of the island is an essential part of the design.

Upon arrival at a crematory, the funeral cortege is usually conducted to the chapel where the funeral service is held. After the service the coffin is taken to the crema-

tory chamber where it is slowly rolled into the retort. The law requires that cremation shall take place on the day of arrival and since the time taken for incineration is about two hours, it is necessary to have several retorts. After the cremation the ashes of the deceased are placed in an urn. The urn may then be temporarily or permanently placed in a niche of the columbarium.

Requirements:

- A. A large chapel to seat three hundred people and a small chapel seating seventy.
- B. A cremation chamber which shall contain five retorts with a bronze door to each. Each retort will require a space of about 7 feet by 8 feet with a work space in the rear of about 14 feet. (One smoke stack will be sufficient for the five retorts.)
- C. A columbarium, which may be a room or open court with arcades. There are to be a minimum of 10,000 niches about 12 inches by 20 inches for the smaller urns and a few larger niches for the more monumental urns.
- D. In addition to the above, there shall be the following minor elements: an office, a reception room, two small waiting rooms, a guard room, and toilets.

Bibliography:

- Schumacher, Fritz—Feuerbestattung, 1939 (excellent book in German)
Architecture 70:319-322, December 1934
Architectural Forum 60:214-215, March 1934
Moderne bauformen 32:117-120, March 1933
Moderne bauformen 32:111-116, March 1933
Monatshefte baukunst 17:217-220, May 1933; 17:557-558, December 1933
Architectural Review (Lond) 67:79-82, February 1930; 86:125, September 1939
Architecture 72:195-200, October 1935
Moderne bauformen 39:123-128, 151-152, March 1940
Architect N. Y. 9:701-706, March 1928

JURY OF AWARD—May 1, 1941

JOHN DALZELL BOYD	SHAMOON NADIR
PERRY DUNCAN	T. R. NELSON
JOSEPH H. FREEDLANDER	CARL L. OTTO
PHILIP L. GOODWIN	STAMO PAPADAKI
ERNEST A. GRUNSFELD JR.	ROBERT I. POWELL
JOHN THEODORE HANEMAN	ARTHUR W. RICHARDSON
ROBERT S. HUTCHINS	MILTON SHERMAN
RUSSELL KILBURN	MARCEL VILLANEUYA
OTTO F. LANGMANN	

School Representatives:

D. K. Ritchey, Carnegie Institute of Technology
J. Roy Carroll, Jr., University of Pennsylvania

REPORT OF THE JURY—Perry M. Duncan

The program for a Crematory and Columbarium located on an island offered great opportunity for imaginative and distinguished treatment.

The Jury's first concern was to observe designs which achieved a spirit of dignity and repose. In most instances the contestants attempted to create solemnity by a monumental treatment of the architecture, and over-dramatization of the site. The failure to develop the problem in a more simple manner and on a more human scale was due, it seemed, primarily to a lack of understanding of the small size of the site. The entire island, 550 feet long, 350 feet wide, is approximately $\frac{4}{5}$ of one acre, which made some of the more grandiose Mont-St. Michel type designs seem ridiculous. This lack of understanding of scale caused the next major fault, namely over stressing of chapels at the expense of the Columbarium. Too many of the contestants attempted to provide an awe-inspiring architectural background for the actual funeral ceremony, and failed to provide a beautiful and peaceful resting place for the ashes of the deceased.

After an appraisal of the general conception along those ideas, the Jury analyzed the handling of particular required elements and found the same major faults appearing in so many of the projects that I think they are worth listing for the guidance of all contestants:

1. Parking spaces were either much too large or completely inadequate. This statement would indicate that it was impossible to satisfy a cranky jury, but the Jury tried to understand the intention of the student as well as the requirement of the program and found very few solutions which offered adequate parking facilities without giving over the best part of the island for this purpose. Others apparently assumed that a cortege on foot was the best way out, but this was not considered a good solution.

2. Many projects completely ignored the stack from the retorts, thus avoiding one of the most difficult design features of the problem. In considering this omission, the Jury was very lenient and granted the student the benefit of any doubt, by assuming that forced draft or electric cremation might eliminate the necessity for a large chimney.

3. Service driveways to the cremation chamber or to the chapels were lacking in many designs, necessitating carrying the remains through the chapels and, in many cases, up monumental stairways. This fault directly resulted from an overdramatic approach to the problem. The funeral cortege bearing the coffin through the chapel, placing the remains on the floor which lowers by elevator to the cremation chamber below, is a Hollywood version which did not appeal to the Jury. However, it was necessary to condone this conception since so many otherwise excellent presentations used it.

4. The Columbarium was unstudied in most cases. A series of terraces, with very little use of the magnificent opportunity to develop the landscape features of the island setting, seemed about all anyone had to offer. This lack of consideration may have been due to the fact that most contestants did not allot enough space for the Columbarium.

A short review of each of the premiated projects will illustrate these merits and faults. Many of these solutions have the major faults listed, but, it was the opinion of the Jury that in each case some excellence of treatment overbalanced the faults, and merited some reward. The following are condensed versions of the Jury's remarks.

First Medal:

R. T. Heter, University of Illinois: This project has an original treatment of the approach, carrying the roadway to the right around the shore of the Island and slowly mounting to the highest portion for the main entrance. The approach over the bridge offers a dramatic view of the rear of the main chapel which is in good scale, and made more interesting by the huge cross. A second approach by foot from the bridge up the hill is another feature. A short service driveway is provided by branching off to the left at bridge, thus allowing the hearse to deliver the coffin through the basement to be set in place before the arrival of the funeral cortege by the longer approach. Parking is well handled and the whole project shows originality, imagination, and harmony of scale. The presentation is not outstanding.

R. P. Hooton, University of Illinois: This is a good, clean,

and simple scheme. All the units are well placed, and the service is splendidly handled. The chimney is made into an attractive feature. The entire project shows style and distinction.

J. P. Callmer, University of Illinois: With a general plan well conceived throughout, the Columbarium receives the importance it deserves. The Parking, divided into two parts, is a pleasing feature. The small mosaic pattern shown in the link between the two chapels is a false note, rather unimportant, but out of character with the stately simplicity of the rest of the design.

Second Medal:

R. L. Ackoff, University of Pennsylvania: This submission shows a good use of the island; a well developed Columbarium, opening up well for visitors; offices attractively arranged with courtyard garden; and the perspective shows good masses of architecture. It is beautifully presented. The Parking is inadequate and no service road is provided.

C. S. Bicksler, Pennsylvania State College: The Memorial Walk is an interesting feature. The services and the Parking are good, but although the architecture is pleasant, it is a little dry.

W. H. Olpp, University of Pennsylvania: This design has grace and calm quality, and seems to grow from its island setting. The scale is good in spite of the exaggerated height of the main chapel. The plan, too, is tight on either side of the main chapel.

G. C. Felton, University of Pennsylvania: A good treatment of the island is achieved with the Columbarium divided into small units permitting interesting landscaping. The architecture is dull and in poor scale and no service road is provided.

R. R. Rhodes, Pennsylvania State College. The design is imaginative and impressive, although slightly morbid. The conception of the site is most dramatic with the Columbarium carved into the native rock.

J. C. Tighe, University of Pennsylvania: This solution has all the elements, all well solved. Although simple, direct, and to the point, it is dry.

O. J. Baker, University of Illinois: The sunken garden development for the Columbarium is very charming, but it is questionable whether enough space is allotted for ten thousand urns. The detached waiting room with a courtyard garden is an interesting feature. The Parking Space is too large but well handled. The architecture is acceptable, but a little hard.

G. Paulsen, University of Illinois: The Parking is adequate, the landscaping well handled, and the plan well organized.

D. L. Leavitt, Princeton University: Good use is made of all parts of the island and although the architecture is satisfactory, it is a little pompous in treatment. Parking seems inadequate and the approach road too steep.

D. Grieb, University of Illinois: The Plan is good and the elevation interesting. The Parking Court and Reception Area seem too large, but the entire conception is unusual and interesting.

Summary of Awards

3 First Medal	1 Hors Concours
10 Second Medal	58 No Awards
41 Mention	113 Drawings Submitted

A SMALL WAYSIDE CHAPEL

CLASS B SKETCH IV

PROGRAM—*Otto F. Langmann, New York City*

A Wayside Chapel is to be built on a fairly hilly site close to a small lake. The topography is such that the Chapel can be either on a level with the lake or on a rise of ground overlooking it.

The main highway is only 500 feet away and the Chapel will be distinctly visible to passing motorists. A spur will extend from the highway to the lake and at its end there will be parking space for about 25 cars. This parking space should be so located that the parked cars will not obstruct the view of the Chapel from the highway.

The Chapel is to be used by tourists for prayer and meditation and will be open at all times. Services held

on Sundays and special holidays will be non-sectarian.

The Chapel is to accommodate 75 to 80 persons as well as choir of 16. There should be a pulpit and 2 minister's seats, an organist's console and a communion table so placed that it may serve as an altar.

The chamber containing the organ itself may be located in an alcove or transept, or can be placed at the rear of the Chapel.

A small room will serve as study and robing room for the clergy. The choir will have its own robing room. Toilet facilities should serve only the clergy and the choir.

Local stone is available as a building material.

The style of architecture is left to the discretion of the designer. The building should proclaim its purpose and its character.

JURY OF AWARD—May 1, 1941

JOHN DALZELL BOYD
JOHN THEODORE HANEMAN
ROBERT S. HUTCHINS

OTTO F. LANGMANN
GEORGE NELSON
MARCEL VILLANEUVA

REPORT OF THE JURY—*Otto F. Langmann*

To take full advantage of a site, to place upon it a building satisfying the program, and finally to make the building look as though it belonged there—is at any time a difficult problem, and especially so in the space of nine hours.

There were sketches with good plans, some with Chapels taking full advantage of the topography, and others both picturesque and attractive. But rather few, indeed, were those which embodied all three. In consequence, some of the sketches less well presented but possessing them, were favored over others beautifully drawn but failing in one or more respects.

This feature of having a building "look its part" and at the same time fit its site, is so important and perhaps so rare in executed work, that I wish particularly to stress it here. Some of the students had some particular plan in mind and imposed it upon a site that was inappropriate, while others attacked the problem from the opposite point of view drawing some picturesque building which, also, did not satisfy the program. There were, however, many who did present very creditable results.

As far as the plan was concerned, the position of the choir singers in the Chapel seemed to give more trouble than any other requirement. The best solution showed these at the Chancel either in a transept or alcove, or ranged in benches on either side of the main axis of the church, or thirdly, seated across the Chapel against the rear wall.

The location of secondary rooms immediately behind the Chancel was unfortunate in some plans, in that the rear window which on the elevations appeared of some importance, often did not light the Chapel but instead a

robing room or a toilet. Those plans having the Chapel extend the full length of the building with windows directly lighting it, seemed to me much preferable.

It was interesting to note that nearly one half the sketches arranged their seats with no center aisle. There is certainly no right or wrong about a center aisle or aisles at the sides. In this country we have so few wayside or votive chapels that there is no precedent, but in Europe such chapels are generally found in Catholic countries and have no pews but movable chairs which are, however, generally arranged with an aisle on the center.

Of the Mention drawings, the four illustrated are selected because they represent perhaps four different types. Incidentally, they also come from widely separated schools.

The sketch of *R. N. Conte, University of Illinois*, is well orientated with platform overlooking the lake. The elevation is very good in its expression of a small Chapel, and the use of a glass roof is also interesting. The plan is good except for the location of the choir.

B. W. Davis, University of Virginia, shows a Chapel of a somewhat more conventional type. He has handled the problem of approach, parking, etc., very well. The elevation is thoroughly in character, and the plan is good, with the choir well placed, but with the less acceptable feature of having the rear window not lighting the Chapel.

A Chapel appropriate to a hilly country is that of *R. D. Conner of Oklahoma Agricultural & Mechanical College*, whose building is less formal in plan and materials. The plan is very good, likewise the location.

J. Rode, Cleveland School of Architecture, W.R.U., takes advantage of the site and presents a building more ambitious and yet a good "small" Chapel, with a very interesting elevation, very well drawn. The Chapel plan is also a thoroughly workable one.

Summary of Awards

7 Mention	80 No Award
32 Half Mention	119 Drawings Submitted

A MONUMENT

SCULPTURE PROGRAM VII

It is proposed to erect a monument to the "Heroes of Aviation" on a point of land at the intersection of two pathways that are 15 feet wide in Battery Park. It is clear of all shrubbery, benches, etc.

The problem, therefore, is to design this monument at the scale of one inch to the foot. The size and shape of the monument is optional with the competitor. The material is to be stone.

JURY OF AWARD—May 16, 1941

ROBERT BROS
GAETANO CECERE
EDWARD McCARTAN
CARL SCHMITZ

WILLIAM VAN ALLEN
ADOLPH WEINMAN
WHEELER WILLIAMS

Summary of Awards:

3 First Mention	5 No Award
2 Mention	10 Models Submitted

LIFE MODELING

FEMALE FIGURE—FOUR WEEKS

JURY OF AWARD—May 16, 1941

ROBERT BRÖS
GAETANO CECERE
EDWARD McCARTAN
CARL SCHMITZ

WILLIAM VAN ALLEN
ADOLPH WEINMAN
WHEELER WILLIAMS

Summary of Awards

4 First Mention Placed	7 Mention
2 First Mention	7 No Award
20 Models Submitted	

REPORT OF AWARDS

Department of Sculpture

A Monument

SCULPTURE PROGRAM VII—10 MODELS SUBMITTED
JUDGMENT OF MAY 16, 1941

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention: M. Abel, A. Frudakis, G. Spaventa
Mention: P. Korn, M. Sage
No Award: 5

Life Modeling Figure

JUDGMENT OF MAY 16, 1941—20 MODELS SUBMITTED
MORNING CLASS—7 MODELS SUBMITTED

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention Placed: M. Sage
First Mention: A. Fine
Mention: I. Diaz
No Award: 4

EVENING CLASS—13 MODELS SUBMITTED

BEAUX-ARTS INSTITUTE OF DESIGN:

First Mention Placed: M. Abel, H. Becker, A. Frudakis
First Mention: A. Terrizzi
Mention: T. Amoroso, F. Boer, P. Korn, G. Mayorga, E. Turrin, G. Spaventa
No Award: 3

Department of Architecture

A Crematory and Columbarium

CLASS A PROBLEM IV—113 DRAWINGS SUBMITTED
JUDGMENT OF MAY 1, 1941

CARNEGIE INSTITUTE OF TECHNOLOGY:

Mention: D. R. Goss, B. Jackman, S. Y. Park
No Award: 7

CATHOLIC UNIVERSITY OF AMERICA:

No Award: 3

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: H. B. Cain
No Award: 5

GEORGIA SCHOOL OF TECHNOLOGY:

Mention: T. E. Garner, W. T. Hall, W. F. Letson, C. V. Link, J. W. Morgan
No Award: 5

NEW YORK UNIVERSITY:

Mention: R. J. Reiley, Jr.
No Award: 1

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

Mention: B. C. Russell
No Award: 6

PENNSYLVANIA STATE COLLEGE:

Second Medal: C. S. Bicksler, R. R. Rhodes
Hors Concours: C. Goldberg
No Award: 5

PRINCETON UNIVERSITY:

Second Medal: D. L. Leavitt
Mention: T. Longstreth, H. N. Young III
No Award: 5

T SQUARE CLUB, PHILADELPHIA:

No Award: 1

UNIVERSITY OF ILLINOIS:

First Medal: J. P. Callmer, R. P. Hooton, R. T. Heter
Second Medal: O. J. Baker, D. Grieb, G. Paulsen
Mention: K. W. Brooks, F. W. Collins, G. O. Deuth, J. F. Ehler, V. A. Esh, M. Gragg, L. S. Kelley, R. P. Kaiser, W. J. Laz, C. McKirahan, M. D. Piersol, M. Salzman, L. Woodard
No Award: 10

UNIVERSITY OF NEBRASKA:

Mention: R. O. Freeman, P. W. Rader
No Award: 2

UNIVERSITY OF NOTRE DAME:

No Award: 1

UNIVERSITY OF OKLAHOMA:

No Award: 1

UNIVERSITY OF PENNSYLVANIA:

Second Medal: R. L. Ackoff, G. C. Felton, W. H. Olpp, J. C. Tighe
Mention: G. W. Chesser, W. H. Crawford, R. E. Durr, W. W. Eshbach, W. B. Hankin, R. A. Ibarguen, C. S. Loh, W. A. Long, H. May, M. S. Rich, F. C. Salmon, J. C. Wheeler, A. B. White
No Award: 5

UNAFFILIATED:

AUBURN, ALABAMA:
No Award: 1

A Small Wayside Chapel

CLASS B SKETCH IV—119 DRAWINGS SUBMITTED

JUDGMENT OF MAY 1, 1941

CATHOLIC UNIVERSITY OF AMERICA:

Mention: R. Allard

Half Mention: D. Antinozzi, B. P. Elliott, B. Kellenyi, R. E. Steagall

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

Mention: J. A. Rode

OKLAHOMA AGRICULTURAL & MECHANICAL COLLEGE:

Mention: R. D. Conner, E. H. Leonard

Half Mention: W. O. Farrar, J. Kennedy, Jr., R. A. Wallace

PENNSYLVANIA STATE COLLEGE:

Half Mention: R. O. Allen

PRINCETON UNIVERSITY:

Half Mention: T. Y. Gorman, W. M. Hunt

T SQUARE CLUB, PHILADELPHIA:

Half Mention: A. Danin

UNIVERSITY OF ILLINOIS:

Mention: G. H. Banthien, R. N. Conte

Half Mention: W. Eng, E. Gerding, R. O. Hausner, A. E. Kuby, Jr., C. E. King, B. Lane, A. E. Warren, F. B. Wilson, F. E. Wennlund

UNIVERSITY OF NOTRE DAME:

Half Mention: J. B. Carney

UNIVERSITY OF OKLAHOMA:

Half Mention: O. D. Donaldson, A. W. Fischer

UNIVERSITY OF PENNSYLVANIA:

Half Mention: E. W. Gray, A. N. Harding, A. L. Schwartz, F. Weiss

UNIVERSITY OF VIRGINIA:

Mention: B. W. Davis

Half Mention: W. W. Jones, J. C. Page, W. A. Ringwood, B. R. Sample

UNAFFILIATED:

AMHERST, MASS.:

Half Mention: C. E. Miller



FIRST MEDAL — R. T. HETER

CLASS A PROBLEM IV — A CREMATORY AND COLUMBARIUM

SECOND MEDAL — R. R. RHODES



A CREMATORY AND COLUMBARIUM



FIRST MEDAL—R. P. HOOTON

CLASS A PROBLEM IV — A CREMATORY AND COLUMBARIUM

SECOND MEDAL — C. S. BICKSLEY



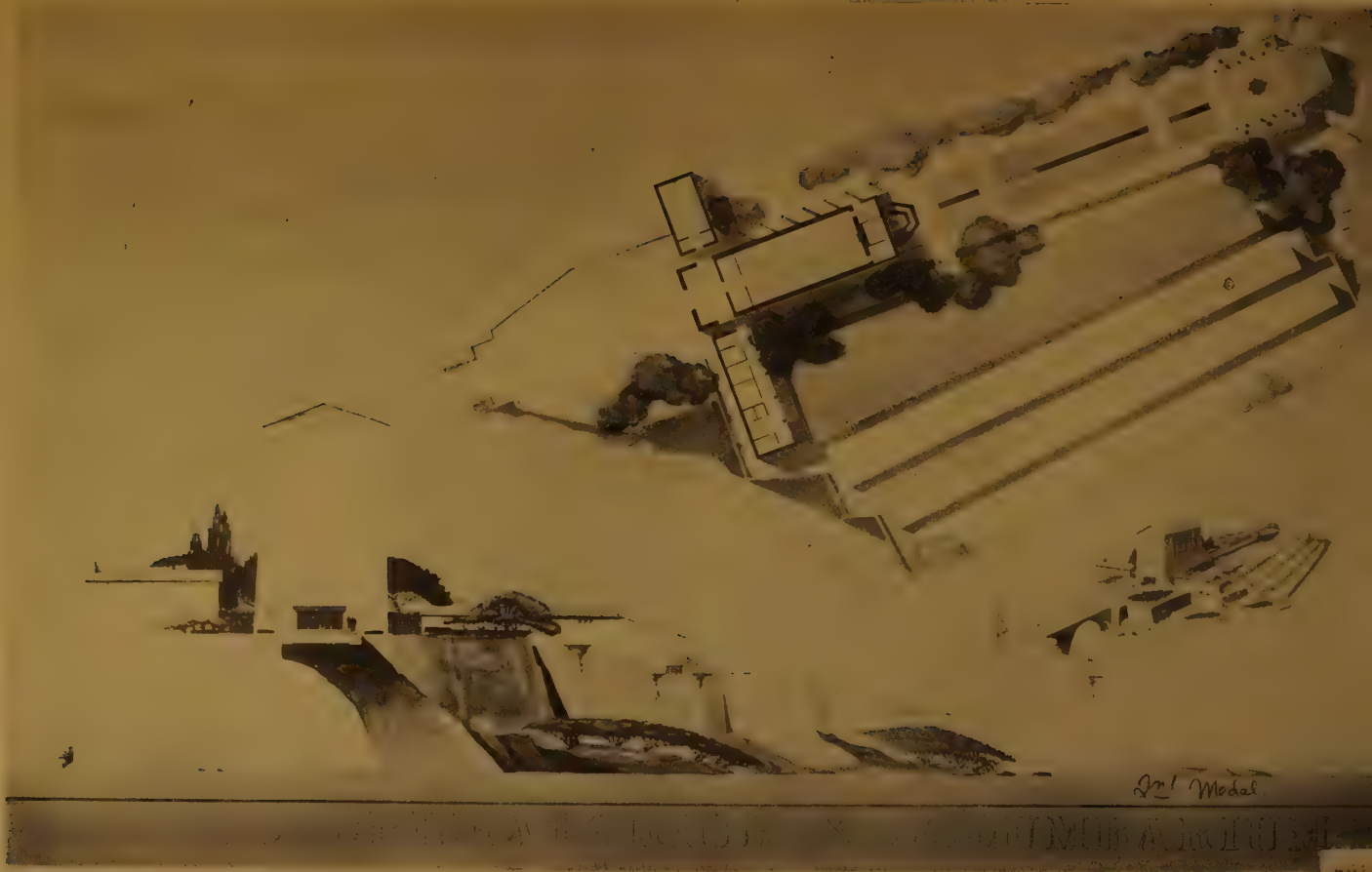


FIRST MEDAL — J. P. CALLMER

CLASS A PROBLEM IV — A CREMATORY AND COLUMBARIUM

SECOND MEDAL — O. J. BAKER





SECOND MEDAL — W. H. OLPP

CLASS A PROBLEM IV — A CREMATORY AND COLUMBARIUM

SECOND MEDAL — D. GRIE





MENTION — B. W. DAVIS

MENTION — R. N. CONTE



CLASS B SKETCH IV — A SMALL WAYSIDE CHAPEL



MENTION — J. A. RODE

MENTION — R. DUANE



DEPARTMENT OF SCULPTURE
LIFE MODELING



FIRST MENTION PLACED — A. FRUDAKIS



FIRST MENTION PLACED — M. SAGE





FIRST MENTION—A. FRUDAKIS ✓

SCULPTURE PROGRAM VII — A MONUMENT

COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF ARCHITECTURE

CARNEGIE INSTITUTE OF TECHNOLOGY
CATHOLIC UNIVERSITY OF AMERICA
CHICAGO TECHNICAL COLLEGE
CLEVELAND SCHOOL OF ARCHITECTURE OF
WESTERN RESERVE UNIVERSITY
DREXEL EVENING INSTITUTE
GEORGIA SCHOOL OF TECHNOLOGY
KANSAS STATE COLLEGE OF AGRICULTURE AND
APPLIED SCIENCE
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
NEW YORK UNIVERSITY
NORTH CAROLINA STATE COLLEGE
OHIO STATE COLLEGE
OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE
PENNSYLVANIA STATE COLLEGE
PRINCETON UNIVERSITY
RICE INSTITUTE
SYRACUSE UNIVERSITY
UNIVERSITY OF ILLINOIS
UNIVERSITY OF KENTUCKY
UNIVERSITY OF NEBRASKA
UNIVERSITY OF OKLAHOMA
UNIVERSITY OF NOTRE DAME
UNIVERSITY OF PENNSYLVANIA
UNIVERSITY OF VIRGINIA
WASHINGTON UNIVERSITY
YALE UNIVERSITY

UNIVERSITY OF HAVANA, CUBA
UNIVERSITY OF TORONTO, CANADA

DEPARTMENT OF MURAL DECORATION

DAYTON ART INSTITUTE
JOHN HERRON ART INSTITUTE
NATIONAL ACADEMY OF DESIGN
PORTLAND SCHOOL OF FINE AND APPLIED ARTS
NEW YORK UNIVERSITY
YALE UNIVERSITY

DEPARTMENT OF SCULPTURE

COLUMBIA UNIVERSITY
NATIONAL ACADEMY OF DESIGN
NEW YORK UNIVERSITY

SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS
AMERICAN INSTITUTE OF ARCHITECTS
ILLUMINATING ENGINEERING SOCIETY
AMERICAN INSTITUTE OF DECORATORS
SOCIETY OF MURAL PAINTERS
NATIONAL SCULPTURE SOCIETY

